



Harfe solo.

Alberstetter, Carl. Drei Vortagsstücke	
op. 4. Romance	1.20
op. 6. Märchen	1.20
op. 8. Taktart	1.50
Dick, F. Sonate Pastorale	2.—
Grande Sonate	2.50
<i>Harf. u. Org. u. Violoncello u. Kontrabaß</i>	
Haly, Alfred. op. 12 Drei kleine Stücke	
a) Nalbungs	
b) Ständchen	1.50
c) Cinnamome	
Huber, Walter. op. 8. Andante religioso	1.50
— op. 12. Valse lente	1.50
Kastner, Alfred. op. 10. Drei, wozu auch auch eine Pedale	1.50
— op. 12. Zwei Stücke	2.—
a) Scenerie. b) Andante.	
— Deux Esquisses (Mélancolie, Jolie)	2.—
Obertürk, Charles. Meine Harf' ist mir, mein Herz ist schwer, ich habe sie immer und immer mehr! (Mausd. Illustration. (Gedruckte Faust))	1.50
Pornitz, Franz. op. 68. Klänge aus der Alambica	2.—
— op. 76. Adrenkstage Präludium	2.—
— op. 77. No. 1. Abendfrieden	1.50
— op. 77. No. 2. Nocturne	2.50
— op. 78. Märchenchen, Solocstück	2.—
Posselt, Wilhelm. Märchen	1.50
Tarantelle	1.50
Intermissionen	2.—
Zwei Walzer. No. 1, 2	1.50
Sechs kleine Stücke	2.—
<i>Op. 1. Nocturne. Op. 2. Polka. Op. 3. Taktart. Op. 4. Sonate. Op. 5. Luft über Wasser. Op. 6. Märchen.</i>	
Schulz, Edmund. op. 25. Legende	2.—
— op. 35. Fantasia op. 40. Märchen	1.—
— op. 37. Elisabeth Gavotte	1.50
— op. 38. Barcarole	2.—
— op. 41. Harmonie. Nocturne	2.—
Sauer, Johannes. op. 51. Fantasia über das Niederländische Volkslied „Wie Neerlandisch Mood“	2.—
— op. 52. Zwei leichte Solocstücke	
a) Capriccio marcia	1.50
b) Capriccio melancolico	1.50

Sauer, Joh. Vier leichte Vortagsstücke	2.50
op. 102. Romance	1.50
op. 103. Nocturne	1.50
op. 104. Capriccio marcia mit Intermission	1.50
op. 105. Konzertwalzer	1.50
— op. 106. Im Walde. Drei kleine Stücke zum Koncert. und Solovortrag	
No. 1. Morgenstimmung	1.50
No. 2. Waldesmorgen	1.50
No. 3. Am Bach	1.50
No. 4. Blüthen	1.50
No. 5. Abendlied	1.50

Spoer, L. op. 34. Variationen mit Viol. u. Harf. oder Violoncello (auch mit Kontrabaß)	1.50
<i>Illustration von W. Pöhl.</i>	

Stahl, Ernst. op. 41. Les Adieux (Abschied)	1.50
— op. 42. Serenade	1.50
— op. 50. An der Quelle, Solocstück	1.50
— op. 56. Marguerite. Quatuor	1.50

Tedeschi, L. M. op. 31. Märchen	1.50
Humoreske	1.50
— op. 32. Polka. Spangula	1.50
— op. 34. Sonet	4.—
— op. 37. Etude Impromptu	2.—

Thomann-Schellach, Rhapsodie (ganz große)	2.—
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Trockel, Hans. op. 2. Schöner Fantasie	2.50
— op. 30. Novelette	1.50

Verdalle, Gabriel. op. 1. Andante religioso	1.50
— op. 2. L'Oiseau-Mouche	1.50
— op. 3. Petite Marche	1.50
— op. 4. Andante	1.50
— op. 5. Sérénade	1.50
— op. 6. Romance sans paroles	1.50
— op. 7. Adagio	1.50
— op. 8. Valse caprice	1.50
— op. 9. Mazurka	1.50
— op. 10. Barcarole	1.50
— op. 17. Valse lente	2.—
— op. 22. Sérénade	1.50
— op. 27. Sérénade	1.50
— op. 33. Intermission	1.50
— op. 34. Deux sonnet	1.50
— op. 39. Laetitia	1.50
— op. 40. Danse Slave	1.50

Verdalle, Gabriel. op. 41. Légende	2.50
— op. 42. Romance	1.50
— op. 42. Romance	1.50
— op. 43. Recollections	1.50
— op. 45. Chanson sans paroles	1.50
— op. 46. Légende d'Amour	1.50
— op. 51. Primavera	1.50
— op. 53. Barcarole	1.50
— op. 54. Andante	1.50
— op. 59. Barcarole	1.50
— op. 67. Scherzo	1.50
— op. 69. Impromptu	1.50

Chromatische Harfe (ohne Pedale).

Weigel, Karl. Album ausgesuchter Stücke	
<i>Harf. u. Violoncello oder Viol. u. Kontrabaß</i>	2.—

Zwei Harfen.

Haly, Alfred. op. 13. Festmusik	2.—
Pornitz, Franz. op. 68. Fantasia in G-dur	4.—
— op. 79. Schöne G-dur	2.—
— op. 80. Walzer. Fantasia in A-dur	4.—
Schulz, Edmund. op. 40. Rhapsodie	5.—
<i>Harf. u. Violoncello</i>	

Harfe solo mit Orchester.

Alberstetter, Carl. op. 3. Konzertstück (Ballade)	
Partitur	0
Orchesterstimmen	10
Solostimme	1.50

Huber, Walter. op. 9. Fantasia	
Partitur	5.—
Orchesterstimmen	12
Solostimme	2.—
— op. 10. Meditation für Orchester mit obligaten Violoncello und Harfe	
Partitur	5
Orchesterstimmen	5
Solostimme & Harfe	1.—

Pornitz, Franz. op. 74. Grand marche (Arrangement von Ludwig Richter)	
Partitur	5.—
Orchesterstimmen	9
Solostimme	1.—

Pornitz, Franz. op. 74. Vivace. Fantasia für großes Orchester mit obligater Harfe	
Partitur	10
Orchesterstimmen	20
Solostimme	1.—

Zabel, Alfred. op. 35. Großer Koncert-Gesell.	
Partitur	10
Orchesterstimmen	70
Solostimme	4.—

Auflösungsrecht vorbehalten



VERLAG VON JUL. HEINR. ZIMMERMANN
LEIPZIG • ST. PETERSBURG • MOSKAU • RIGA • LONDON





Für
HARFE



Harfe solo.

Altenhuetter, Carl, Drei kl. Vortragsstücke	
op. 4, Romanze	1 20
op. 5, Marsch	1 20
op. 6, Toccata	1 50
Dizi, F. Sonate Pastorale	2 —
Gründe Sonate	2 50
<i>Violoncello u. Piano (ausgewählte Ausgaben)</i>	
Koly, Alfred, op. 12, Drei kleine Stücke	
a) Romanze	1 50
b) Ständchen	
c) Canzonette	
Huber, Walter, op. 5, Andante religioso	1 50
— op. 12, Valse lente	1 50
Kastner, Alfred, op. 10, Deux morceaux	
(luette (sans paroles))	1 50
— op. 12, Zwei Stücke	2 —
a) Serenade, b) Arabeske	
— Deux Esquisses (Mélancolie, Joye)	2 —
Oberthür, Charles, Meine Lieb' ist hin, mein Herz ist schwer, Ich finde sie niemal und vermisse sie! Musikal. Illustration. (Overtüre Faust)	1 50
Pozeltz, Franz, op. 68, Klänge aus der Albania	2 —
— op. 76, Adientilänge, Präludium	2 —
— op. 77 No. 1, Abendfrieden	1 50
— op. 77 No. 2, Nacuram	2 50
— op. 78, Maskenscherz, Salonstück	2 —
Pozse, Wilhelm, Mazurka	1 50
— Tarantelle	1 50
— Improvisationen	2 —
— Zwei Walzer, No. 1, 2	1 50
— Sechs kleine Stücke	2 —
<i>Viol. u. Piano, No. 1 u. 2 Violoncello, No. 3 u. 4 Violoncello, No. 5 u. 6 Violoncello, No. 7 u. 8 Violoncello u. Piano, No. 9 Violoncello u. Piano</i>	
Schulzke, Edmund, op. 29, Legende	2 —
— op. 35, Fantasia appassionata	2 —
— op. 37, Eliahen Gavotte	1 50
— op. 38, Barcarole	2 —
— op. 41, Herminie, Nocturne	2 —
Snoer, Johannes, op. 51, Fantasia über das Niederländische Volkslied „Wie Niederländisch bloed“	2 —
— op. 52, Zwei leichte Salonstücke	
a) Capriccio mariale	1 50
b) Capriccio melodique	1 50

Kumar, Anil. *Manajemen Keuangan*

op. 102. Romance	1 50
op. 103. Nacienne	1 50
op. 104. Capriccio marcial and Inter- mezzo	1 50
op. 105. Konzertwalzer	1 50
— op. 106. Im Walde. Pöhlische Skizze zum Konzert- und Solovertrag.	
Nr. 1. Morgenstimmung	1 50
Nr. 2. Waldesrauschen	1 50
Nr. 3. Aus dem Hain	1 50
Nr. 4. Elfenlied	1 50
Nr. 5. Abendlied	1 50
Spoer, L. op. 26. Variations sur l'air „à mon zaccare dans mon printemps“ (Musique par W. Bock)	1 50
Stahl, Ernst: op. 41. Les Adieux (Abschied)	1 50
— op. 42. Serenade	1 50
— op. 50. An der Quelle. Skizzenstück	1 50
— op. 56. Marguerite. Gavotte	1 50
Tedeschi, L. M. op. 31. Marioneta, Humoreske	1 50
— op. 32. Fughetta Spagnola	1 50
— op. 34. Suite	4 —
— op. 37. Etude-impromptu	2 —
Theumann-Scheuchzina. Rispondie In- gremie	2 —
Tröck, Hans, op. 7. Schöberg-Famiane	2 50
— op. 30. Brölerei	1 50
Verdell, Gabriel, op. 1. Andante religioso	1 50
— op. 2. Oiseau-Mouche	1 50
— op. 3. Petite Marche	1 50
— op. 4. Andante	1 50
— op. 5. Sérénade	1 50
— op. 6. Romance sans paroles	1 50
— op. 7. Adagio	1 50
— op. 8. Valse caprice	1 50
— op. 9. Mazurka	1 50
— op. 10. Barcarole	1 50
— op. 19. Valse lente	2 —
— op. 23. Sallacette	1 50
— op. 27. Sérénade	1 50
— op. 33. Innocebio	1 50
— op. 34. Deux songs	1 50
— op. 36. Luciole	1 50
— op. 40. Danse slave	1 50

Vergallo, Gabriel (pp. 41). *Idem*:

op. 42. Rêsonnablen	150
op. 43. Recurillegat	150
op. 45. Chidish mare	150
op. 46. Legendi d'amer	150
op. 67. Primaria	150
op. 73. Eadine	150
op. 76. Amara	150
op. 79. Breve	150
op. 87. Schenke	150
op. 90. Ipramio	150

Chromatische Harfe (ohne Pedale)

Weigel, Karl. Allseitig ausgewählter Schatz
nicht o. instrum. gesetzl. d. d. Kunst

Zwei Harfen.

Holy, Alfred, <i>op. 13</i> , Festmusik	3
Prentiz, Franz, <i>op. 65</i> , Pastorale in G-Dur	4
<i>op. 78</i> , Späthalle G-moll	2
<i>op. 80</i> , Waldgerichte, Fandula-LA-moll	4
Schulzke, Edmund, <i>op. 40</i> , Remem- brances of Worcester	0

Harfe solo mit Orchester.

Albertstötter, Carl, op. 3, Konzertstück (Ballade)
Fagott 8
Orchesterbläsern 10
Solisten 150

Huber, Walter. op. 9.	Puccinia	8
	Peridermium	8
	Gederalesium	12
	Sclerotium	2

pp. 10, Merklungen für Orchester mit
obligater Violine und Harfe.
Partitur . . . 5
Orchesterstimmen 8
Solo-Stimme f. Harfe 1

Parish Affairs, Elias	Grand marche	
(Arrangement von)	Leopold Richter	
Parquet		2
Orchestersolomon		5
Solomon		1

Parf. Franz. op. 74. Vingt. Fattava	
für großes Orchester mit obligaten	
Hörn.	Parf. Franz. op. 74. Vingt. Fattava
Orchester	20
Schubert	3

Zahel Albert og 35 Grønes Komet Gemalt	
Partierne	10
Ordningsnumrene . . .	70
Siddesidderne	3



And I'll bring you back!

synthesizing

VERLAG VON JUL. HEINR. ZIMMERMANN
LEIPZIG • ST. PETERSBURG • MOSKAU • RIGA • LONDON

Klänge aus der Alhambra.

Fantasie.

Auf dem Harfen-
instrumente.

Andantino con moto.
arpeggiando sempre un poco

Franz Pacini, Op. 68.

Harfe.

pp dolce e legato

The musical score is written for Harfe (Harp) and consists of five systems of music. The first system is marked 'Andantino con moto' and 'arpeggiando sempre un poco'. The second system is marked 'pp dolce e legato'. The third system is marked 'pp'. The fourth system is marked 'pp'. The fifth system is marked 'mf' and 'dim.'.

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2,5712

First system of musical notation, piano part. The system consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. Dynamics include *dimin.* and *mf string, un poco e dimin.*

Second system of musical notation, piano part. The system consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has two flats. The time signature is 3/4. The music continues with a flowing eighth-note melody. Dynamics include *dimin.* and *ral.*

Third system of musical notation, piano part. The system consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has two flats. The time signature is 3/4. The music features a flowing eighth-note melody. Dynamics include *a tempo*, *pp dolce*, and *ten.*

Fourth system of musical notation, piano part. The system consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has two flats. The time signature is 3/4. The music features a flowing eighth-note melody. Dynamics include *ten.* and *pp dolce*.

Fifth system of musical notation, piano part. The system consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has two flats. The time signature is 3/4. The music features a flowing eighth-note melody. Dynamics include *pp dolce*.

pp *leggierto*

The musical score consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with a piano (*pp*) dynamic and a *leggierto* (light) marking. The right hand features rapid sixteenth-note passages, while the left hand provides harmonic support with chords and single notes. The second system continues the melodic development in the right hand. The third system shows a more active left hand with moving bass lines. The fourth system features a wide interval in the right hand, spanning an octave. The fifth system concludes the page with sustained chords in the left hand and a final melodic phrase in the right hand.

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *forte* is present in the right hand.

Second system of musical notation. The right hand continues with the rapid sixteenth-note pattern. The left hand has a more active role with eighth-note figures. Dynamic markings include *p* (piano) in the right hand and *forte* in the left hand. The word *ten* is written below the left hand.

Third system of musical notation. The right hand features a rapid sixteenth-note pattern. The left hand has a more active role with eighth-note figures. Dynamic markings include *pp* (pianissimo) in the right hand and *forte* in the left hand. The word *non natur* is written below the left hand.

Fourth system of musical notation. The right hand features a rapid sixteenth-note pattern. The left hand has a more active role with eighth-note figures.

Fifth system of musical notation. The right hand features a rapid sixteenth-note pattern. The left hand has a more active role with eighth-note figures. A dynamic marking of *ppp* (pianississimo) is present in the right hand. The word *non* is written below the left hand.

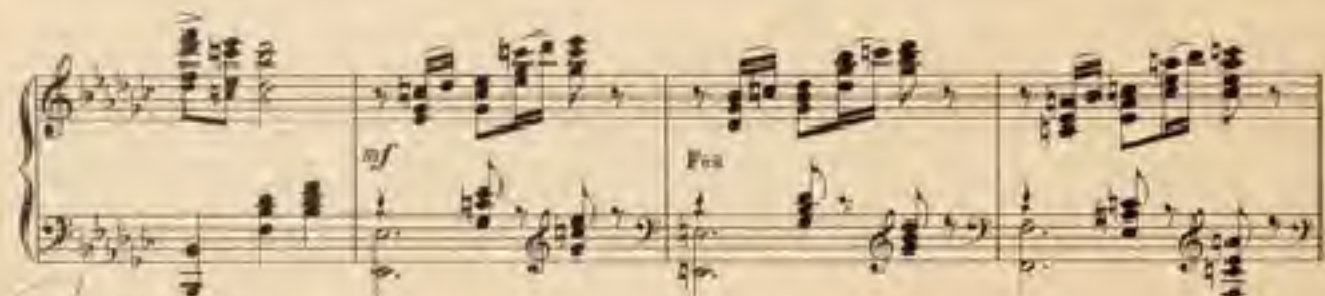
The musical score consists of five systems of staves. The first system includes the instruction *CRESC. un poco*. The second system includes the instruction *glissando*. The third system includes the instruction *ritem. un poco*. The fourth system includes the instruction *pp*. The fifth system includes the instruction *pp*. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. There are also several measures with sustained chords or block chords. The key signature has two flats, and the time signature is 3/4.

Più mosso.
dolce e legato



martellata e pesante





First system of musical notation. The right hand features a melodic line with a slur and a crescendo hairpin. The left hand provides harmonic support with chords. The key signature has three flats, and the time signature is 3/4.

Second system of musical notation. The right hand has a melodic line with a slur. The left hand has a bass line. The key signature has three flats, and the time signature is 3/4.

Third system of musical notation. The right hand has a melodic line with a slur. The left hand has a bass line. The key signature has three flats, and the time signature is 3/4.

Fourth system of musical notation. The right hand has a melodic line with a slur. The left hand has a bass line. The key signature has three flats, and the time signature is 3/4.

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand has a bass line. The key signature has three flats, and the time signature is 3/4.

First system of musical notation. The right hand features a rapid, continuous sixteenth-note pattern. The left hand provides a simple harmonic accompaniment. The system concludes with the instruction *dolciss.* (dolcissimo) written above the right hand and *ten* (tenuto) written below the left hand.

Second system of musical notation. The right hand continues with a melodic line of eighth and sixteenth notes. The left hand maintains a steady accompaniment of eighth notes.

Third system of musical notation. The right hand plays a series of chords and single notes. The left hand continues with eighth-note accompaniment. The instruction *ten* (tenuto) is written below the left hand.

Fourth system of musical notation. The right hand features a melodic line with some grace notes. The left hand continues with eighth-note accompaniment. The instruction *legato* is written above the right hand.

Fifth system of musical notation. The right hand plays a series of chords. The left hand continues with eighth-note accompaniment. The instruction *e sempre p.* (e sempre piano) is written above the right hand.

Sixth system of musical notation. The right hand features a melodic line with some grace notes. The left hand continues with eighth-note accompaniment. The instruction *Alleg.* (Allegretto) is written below the left hand. The system concludes with the instruction *Alleg.* (Allegretto) written above the right hand.

[illegible]

A musical score for the song 'The Rose Tree'. It features a piano introduction in 3/4 time, marked 'p' (piano). The introduction consists of a series of chords in the right hand and single notes in the left hand. The melody begins in the right hand with a series of eighth notes, followed by a series of chords. The left hand provides a simple harmonic accompaniment with single notes and chords. The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked 'Andante'.

Musical score for "The Rose Tree" in 3/4 time. The key signature has one flat (B-flat). The score consists of two staves. The upper staff is for the voice, and the lower staff is for the piano accompaniment. The tempo is marked "Allegretto". The music features a melody in the voice part and a supporting accompaniment in the piano part. The score includes a repeat sign and a key signature change to two flats (B-flat and E-flat) for the final section.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The music is in common time (C). The score includes a long, sweeping melodic line that rises and then falls, with a large slur over it. The lyrics "The Rose Tree" are written below the melody. The score is handwritten in ink on aged paper.



Für HARFE



Violine und Harfe.

Albersdörfer, Carl. op. 7. Romance	2
Chopin, Fr. op. 55 No. 1. Nocturne F-moll bearb. v. Moritz u. Clara Bülger	2
Meyer-Mahstett, Adolf. op. 14. Petite Sérénade	2
Oberthur, Charles. Fantaisie über „Auld Robin Gray“	1 50
Poenitz, Franz. op. 79. Am Strand. Nocturne	2
Stahl, Ernst. op. 45. Oedenkirk. Elegie	2
— op. 52. Scherzess. Scherzo	1 50
— op. 63. Romance in F-dur	1 50
Tedeschi, L. M. op. 38. Sérénade	2
Verdelt, Gabriel. op. 18. Larghetto	2
— op. 24. Rêverie	1 50
— op. 26. Canzone	1 50
— op. 29. Quat d'Amour	1 50
— op. 36. Mélancolie	1 50
— op. 43. Fleurs de Rires	1 50
Wilm, Nicolaus von. op. 186. Duo	2 50

Violoncello und Harfe.

Bach, Joh. Seb. Préludes Op. 10 (aus den kleinen Préludes und Fugen), mit klavierbegleitender Melodie bearbeitet von Joseph Solist	1 50
Handel, Georg Frider. Sarabande G-moll bearb. von Heinrich Kuhn-Grover	1
Hugl, Hermann. op. 2 No. 1. Albumblatt	1 50
— op. 2 No. 2. Gavotte in A-moll	1 50
Huber, Walter. op. 13. Fantaisie	2 50
Oberthur, Charles. Fantaisie über „Auld Robin Gray“	1 50
Stahl, Ernst. op. 49. Oedenkirk. Elegie	2
Sulzer, Joseph. op. 26. Idyll im Thiergarten Volkslied	2
Tedeschi, L. M. op. 33. Improvisation Romantique	3
Verdelt, Gabriel. Moderation	2

Flöte und Harfe.

Hiltz, B. op. 6. Suite für Flöte und Harfe oder Bläser	3
Op. 1. Fantasie No. 1. Moderato. No. 2. Allegro No. 3. Romanze	
Schmücke, Wih. op. 30.	
No. 1. Canzonella	1 50
No. 2. Seguedilla	2

Cornet à Pistons u. Harfe.

Böhme, O. op. 23. Suite de St. Petersburg	2
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Ensemblemusik mit Harfe.

Frommer, Paul. op. 47. Sérénade für Violine, Violoncello und Harfe	2
Heinisch, Victor. Elegie für Violine, Violon- cello, Harfe und Harmonium	3
Kempier, Lucien. op. 43. Romance für Violine, Viola, Cello und Harfe	3
Kienzl, Wilhelm. op. 53. Abendson- nen. Drei Stücke für Streich- orchester und Harfe.	
No. 1. Händers Abschied	
Partitur	2 50
Stimmen	2 50
No. 2. Ave im Kloster	
Partitur	2 50
Stimmen	2 50
No. 3. Sérénade	
Partitur	2 50
Stimmen	2 50

Klughardt, August. Gebet aus op. 78. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel	2
Musler, N. M. op. 20. Harfenständchen. Für Violine, Violoncello und Harfe	3
Oelschlägel, Alfred. op. 144. An die Madonna. Sechster Teil für Violine, Violoncello und Harfe	2
Snoer, Johannes. op. 38. Prognostica für Violine, Violoncello und Harfe	2
Stahl, Ernst. op. 66. Nocturne für Flöte, Violine, Violoncello und Harfe	2
Troczek, Hans. op. 29. Nocturne für Violine, Violoncello und Harfe	3
Weber, Otto. Ein Traum für Violine, Violoncello und Harfe	2 50
— Abschied für Violine, Violoncello und Harfe	2 50

Harfe und Pianoforte.

Albersdörfer, Carl. op. 3. Komertsöck (Ballade)	2 50
Zabel, Albert. op. 38. Groß. Konzert Capriccio	8

Harfe und Orgel.

Kienzl, Wilhelm. op. 63 No. 1. Abendsonne	2 50
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Gesang und Harfe.

Kienzl, Wilhelm. op. 56. Verwelkte Rosen	1 50
Klughardt, August. op. 80 No. 2. Al- teutsches Minnelied	— 60
Müller, Margarethe. Christenliedchen	— 60
Ausgabe für hohe Stimme	— 60
Ausgabe für tiefe Stimme	— 60

Studienwerke.

Zabel, Albert. Große Methode für Harfe, vom ersten Anfang bis zur höchsten Ausübung. Textdeutsch, französisch, englisch. Teil 1, 2, 3.	
Jeder Teil kostet gebunden	3
Komplett in 1 Band gebunden	8
Kastner, Alfred. op. 11. 50 leichte Übungen I. Pedalharfe in progressiver Reihenfolge	
Heft 1, Übung 1—25 (ohne Pedale)	4
Heft 2, Übung 26—50	4
Phase, Wilhelm. Achtzig. Konzert-Etüden No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etüde	1 50
Schweicker, Edmund. op. 36. Sechs. Vi- olonen-Etüden	4
Tedeschi, L. M. op. 36. Al. Harfcello Studio di Concerto	3
Zabel, Albert. Drei große Konzert- Etüden. No. 1, 2, 3. Jede Etüde	2
Weigel, Karl. Schule für die chromatische Harfe ohne Pedale. Teil 1 und 2	
Jeder Teil	3
Komplett in 1 Band	5
Elegant gebunden	7 50

Bücher über Harfe.

In zweiter, vermehrt und verbesserter Auflage
erschienen
Ein Wort an die Herren Komponisten
über die praktische Ver-
wendung der Harfe im
Orchester von ALBERT ZABEL. — Mark 1.50.



Anführungszeichen vorbehalten.

VERLAG VON JUL. HEINR. ZIMMERMANN
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